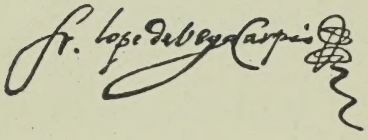
LOPE DE VEGA
1562-1635



CATALOGUE OF AN EXHIBITION HELD

at the

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October 29 - November 17

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This exhibition has been arranged with the help of Professor W. T. McCready of the Department of Italian and Hispanic Studies. He has also prepared the notes which are being used here.

PREFACE

The primary purpose of this exhibit is, of course, to commemorate the 400th anniversary of the birth of Lope de Vega (1562-1635), Spain's greatest dramatist.

It is believed, however, that a display of rare editions alone, attractive though it might be to bibliophiles and Lope specialists, would be of scant interest to anyone who had never heard, or heard only vaguely, of Lope de Vega.

Therefore, keeping in mind that most of the visitors would be students of this university, materials have been selected not only from the Buchanan Collection and other material in the Rare Book Room, but also from the stacks. Accompanied by appropriate descriptions and commentaries, they have been so arranged as to achieve a three-fold objective: (1) to indicate, in broad strokes, the development of Spanish drama and Lope de Vega's part in it; (2) to make known some of the rarer items of Spanish Golden Age drama that are to be found in the University of Toronto Library; and (3) to draw attention to the University of Toronto's contribution to the field of Spanish Golden Age drama

in the form of theses and other studies produced by its students and staff.

Thanks are due to the staff of the Department of Rare Books and Special Collections, who kindly agreed to the suggestion of a Lope de Vega exhibit, and who very graciously offered all the necessary facilities, collected the books that were to be used and saw that each one was displayed to its best advantage (binding, title-page, etc.), and also for taking charge of the typing of the descriptive cards; to Mr. R. G. Prodrick, for setting up the exhibit and for supervising the printing of this commemorative catalogue and to Mr. John Volinska, whose artistic arrangement of posters, photographs, and other decorations resulted in a very pleasing and colourful spectacle.

Warren T. McCready

Department of Italian
and Hispanic Studies

October 29, 1962

In the early sixteenth century, dramatic writing in Spain followed no particular pattern. "Spanish playwrights refused," says J. P. W. Crawford, "to obey blindly classical precepts, and ... created new types of plays which carried the Spanish drama along untrodden paths" (Spanish Drama Before Lope de Vega, p. 164). This early drama is represented by these two volumes.

Bartolomé de Torres Naharro (1485?-1520?). Propalladia. Naples, 1517 (facsimile of 1st edition, Madrid, Tip. de Archivos, 1936).

In the "Prohemio" of this collection of six plays and other works, Torres Naharro outlines his dramatic theories, the first Spaniard to do so: Plays are either comedias a noticia (based on happenings in real life) or comedias a fantasía (products of the author's imagination); they should consist of five acts, preceded by an "introito", etc.

Juan de Timoneda (d. 1583). Las tres comedias. Valencia, 1559 (facsimile of the 1st edition, Madrid, Tip. de Archivos, 1936).

The titles are Amphitrión, Cornelia, and Menemmos. The second is in the Italianate manner and shows the influence of Ariosto's Il Nigromante. The others represent the first appearance of Plautus on the Spanish stage, but are much changed from the Latin originals in characters and setting.

LOPE DE VEGA

Called "Phoenix of Geniuses" by his admiring contemporaries, LOPE DE VEGA CARPIO was the most prolific dramatic author in history, being credited with the authorship of over 1800 plays. There still remain in existence today more than 460, of which some 320 are known to be authentic! In addition to his drama, Lope de Vega wrote two novels, a book of short tales, six epic or pseudo-epic poems, and thousands of lines of lyric poetry.

Most of the works exhibited here are from the famous Buchanan Collection, presented to the University of Toronto Library by the late Professor Milton A. Buchanan, Head of the Department of Italian, Spanish and Portuguese, upon his retirement in 1946.

Las comedias del famoso poeta Lope de Vega Carpio. Recopiladas por Bernardo Grassa....Amberes, Martin Nucio, 1607.

Earlier editions are those of Madrid, Valencia, Valladolid, and Zaragoza--all 1604; and of Valencia and Valladolid, 1605.

By 1604, Lope de Vega had already written, he tells us in El peregrino en su patria, 219 plays. He was the leading dramatist of Spain and had established the distinctive form of Spanish Golden Age drama, which all other playwrights were to follow. Among other innovations, he had fixed the number of acts at three, he had created the stock comic character known as the gracioso, and he was now busily engaged in dramatizing the history and legends of Spain. His best plays are among those that are based on these themes.

Segunda parte de las comedias de Lope de Vega Carpio. Amberes, la biuda y herederos de P. Bellero, 1611. (Colophon: Antuerpiae, excudebat Andreas Bacx, 1611). The 1st edition is Madrid, 1609; other early editions are: Valladolid, 1609; Madrid, 1610; Valladolid, 1611; Barcelona, 1611.

El Fénix de España Lope de Vega Carpio. Sexta parte de sus Comedias. Madrid, Juan de la Cuesta, 1616.

This is the 2nd edition. The first is Madrid, Alfonso Martin, 1615.

Decima Parte de las Comedias de Lope de Vega Carpio Madrid, Viuda de Alonso Martin, 1618.

First edition. The first eight partes (volumes of twelve plays each) of Lope de Vega had been printed by friends or strangers, without consulting the author. Beginning with Parte Nine, Lope himself took over the supervision of the printing of his plays in order to prevent mangling of the text and the inclusion of plays that were not his. He continued this practice up to Parte 21, which he prepared just before his death.

Parte veynte de las Comedias de Lope de Vega Carpio. Barcelona, Esteban Liberòs, 1630.

Fourth edition. The other three are Madrid, 1625, 1627, and 1629. This is the last Parte that was published during the poet's life.

Ventidos (sic) Parte perfeta de las Comedias del Fenix de España, Frey Lope Felix de Vega Carpio. Madrid, Viuda de Juan Gonzalez, 1635.

First Edition.

La Vega del Parnaso, por el Fenix de España Frey Lope Felix de Vega Carpio. Madrid, Imprenta del Reyno, 1637.

First edition. A collection of eight plays and other works by Lope, with a dedication by his son-in-law, Luis de Usátegui.

Lope de Vega. [La dragontea], third part (fols. 341-484) of La hermosura de Angelica con otras diversas rimas. Madrid, Pedro Madrigal, 1602.

It is an epic poem, full of invective, about the attack on Panama and the subsequent death of Sir Francis Drake, the "Dragon," who was, in his time, the most feared and hated of Spain's enemies. This is the 2nd edition of La dragontea (first published in Valencia or Madrid, 1598).

Lope de Vega. La hermosura de Angelica con otras diversas rimas. Barcelona, Miguel Menescal, 1604. Also printed by Juan Amello in the same city and year; one of them must be the second edition, the first having been that of Madrid, 1602.

This work is a continuation of Ariosto's Orlando furioso, and Lope claims to have written it in 1588 while on one of the ships of the "Invincible Armada."

Lope de Vega. Hierusalem conquistada. Lisboa, Vicente Alvarez, 1611. This is the 3rd edition (1st: Madrid, Juan de la Cuesta, 1609; 2nd: Barcelona, Raphael Nogues, 1609).

This work is written in imitation of Tasso's Gerusalemme liberata. The author has King Alfonso VIII of Spain take a leading part in the Third Crusade (1189-92) along with Richard the Lion-Heart, Philip II of France, and the Emperor Frederick Barbarossa.

Lope de Vega. El peregrino en su patria. Madrid, Francisco Martinez Abad, 1733.

Generally referred to as third edition (first printed in Sevilla, 1604; also Barcelona, 1604 and 1605; Brusselas, 1608. Second edition, Madrid, 1618). This is a prose romance concerning the adventures of two lovers. It contains, in the opinion of George Borrow ["Wild Wales," Chapter LV] "the best ghost story in the world."

Lope de Vega. La filomena con otras diversas Rimas, Prosas y Versos. Madrid, Viuda de Alonso Martin, 1621.

First edition. Contains an assortment of poems, a short story, epistles, etc., with much material of importance to the biography of the author.

Lope de Vega. Triunfos divinos con otras Rimas sacras. Madrid, Viuda de Alonso Martin, 1625.

A first edition. The Triunfos is a poem in five cantos, modelled on the Trionfi of Petrarch.

Rimas humanas y divinas del Licenciado Tomé de Burguillos. Madrid, Imprenta del Reyno, 1634.

First edition.

Burguillos is merely the fictitious name under which Lope de Vega wrote this collection of comic and satiric poems. Included in it is La gatomaquia (which might be translated as "The Catyssey" or "The Kittiad"), a burlesque epic poem in which all the characters are cats. The proto-type of all such poems is, of course, the Greek Batrachomyomachia (battle between frogs and mice), a parody of Homer's Iliad.

Fama posthuma a la Vida y Muerte del Doctor Frey Lope Felix de Vega Carpio y Elogios panegiricos. Madrid, Imprenta del Reyno, 1636.

First edition.

After Lope de Vega's death in 1635, his friend and protégé, Juan Pérez de Montalván, published this collection of panegyrics by one hundred and fifty-three authors, contemporaries of Lope.

Lope de Vega. El bastardo Mudarra. Facsimile of the autograph manuscript, dated April 27, 1612. (Madrid, 1866).

This play is a dramatization of the legend of the "Seven princes of Lara," betrayed by their uncle into the hands of the Moors, who put them to death; and of the vengeance wreaked upon the uncle by Mudarra, their illegitimate half-brother. The beginning of Act Two is shown.

Lope de Vega. El bastardo Mudarra; paleographic edition by S. G. Morley ("University of California Autographs"). Berkeley (and) Madrid, 1935.

A printed version that reproduces exactly what is in the manuscript. This is a necessary intermediate step before the final text reaches the general public. Shown is the beginning of Act Two, as seen in the manuscript.

Lope de Vega. Obras, publicadas por la Real Academia Española. 15 volumes. Madrid, 1890-1913.

Exhibited here is Volume VII, open at the beginning of Act Two of El bastardo Mudarra, as the average reader sees it. The collection contains 205 of Lope de Vega's plays.

Lope de Vega. La dama boba. Facsimile edition of the autograph manuscript. Madrid, Biblioteca nacional, 1935.

Dated April 28, 1613. The plot concerns a "stupid lady" who becomes very intelligent and wise after falling in love. Seen here is part of Act Three.

Lope de Vega. Obras, publicadas por la Real Academia Española (nueva edición). 13 volumes. Madrid, 1916-30.

In this collection are found 259 plays by or attributed to Lope de Vega. Shown here is Volume XI, opened to the beginning of Act Three of La dama boba.

Rudolph Schevill. The Dramatic Art of Lope de Vega, together with La dama boba. Edited, from an autograph in the Biblioteca Nacional at Madrid, with notes. ("University of California Publications in Modern Philology,"VI). Berkeley, 1918.

Specimen of a critical and annotated edition, highly prized by scholars and graduate students for the valuable explanations of historical and literary allusions and other matters needing elucidation. The notes shown here refer to verses that can be seen in the preceding text and in the manuscript.

GOLDEN AGE DRAMA

Pedro Calderón de la Barca. (1600-81). Segunda parte de comedias. . . . recogidas por don Joseph Calderón de la Barca, su hermano. Madrid, M. de Quiñones, 1637.

Supposedly a first edition, this copy is a "Q" version probably printed at a later date. (Cf. H. C. Heaton, "On the Segunda parte of Calderón," Hispanic Review, V (1937), 208-24).

Stamped or drawn on the vellum cover is a coat of arms encircled with the collar of the Order of the Golden Fleece, above which are the initials F.E.C.D.P. Below these is written the date "1673".

After Lope de Vega's death, Calderón became the leading dramatist of Spain. Some 120 of his plays, plus more than seventy autos sacramentales (one-act religious dramas based on the Eucharist) are still extant.

La gitanilla, attributed to Juan Pérez de Montalván. [n.p., n.d.]

This play has until recently been considered a unique item. A short while ago another copy was reported to be in the Bibliothèque Nationale in Paris. It is found in a collection of comedias sueltas which bears the general title of Colección de las mejores comedias de los antiguos poetas españoles (25 volumes) and forms part of the Buchanan Collection.

J. A. Molinaro, J. H. Parker, and Evelyn Rugg. A Bibliography of "Comedias Sueltas" in the University of Toronto Library. University of Toronto Press, 1959.

Catalogue of the more than 700 plays called sueltas (published and sold separately) in the Buchanan Collection. Included are 26 by Lope de Vega.

Comedias nvevas, Parte qvarenta y ocho, escogidas de los mejores Ingenios de España. Madrid, Francisco Martinez Abad, 1704.

The last volume of the very rare "Escogidas" collection of Spanish Golden Age plays. This library has also volumes 28, 38, and 42.

Parte veynte y cinco de comedias recopiladas de diferentes autores è illustres poetas de España. Zaragoça, Pedro Esquer, 1632.

This volume belongs to the collection of Diferentes, so called because the word appears consistently in an otherwise variable titlè.

The University of Toronto has, over the years, been closely associated with Lope de Vega and Spanish Golden Age Drama through the studies made in this field by its students and staff. Some of their contributions are represented by the following items.

Milton A. Buchanan. Comedia famosa del esclavo del demonio compvesta por el doctor Mira de Mesqua (Barcelona 1612). Edited, with an introduction and notes. Baltimore, J. H. Furst, 1905.
(Ph. D. thesis, University of Chicago, 1906).

Milton A. Buchanan. La vida es sueño. Comedia famosa de D. Pedro Calderón de la Barca, 1636. Edited ... Vol. 1. Toronto, University of Toronto Library, 1909.

Harry Warren Hilborn. A Chronology of the Plays of D. Pedro Calderón de la Barca. Toronto, University of Toronto Press, 1938.
(Ph. D. thesis, University of Toronto, 1933).

Jack Horace Parker. La gitanilla (attributed to Juan Pérez de Montalván) by Antonio de Solís y Rivadeneyra. Edited, with introduction and notes together with a study of the versification of the plays of Solís and Montalván.
(Ph. D. thesis, University of Toronto, 1941).

Gladstone Rudolph Fluegge. Four "farsas" by Diego Sánchez de Badajoz: "Farsa del matrimonio"; "Farsa de Santa Susana"; "Farsa de la hechicera"; "Farsa de la ventera"; edited with introduction and notes.
(Ph. D. thesis, University of Toronto, 1953).

Diego Marín. La intriga secundaria en el teatro de Lope de Vega. Toronto [and] Mexico, University of Toronto Press, Ediciones de Andrea, 1958.
(Ph. D. thesis, University of Toronto, 1956.)

Thomas Brian Barclay. The rôle of the dance and dance lyrics in the Spanish "comedia" to the early eighteenth century.
(Ph. D. thesis, University of Toronto, 1957).

Jack Horace Parker. Breve historia del teatro español. Mexico, Ediciones de Andrea, 1957.

Arthur Meredith Fox. A Critical edition of the autograph manuscript of "El poder en el discreto" by Lope de Vega Carpio, together with a subject index of illustrative anecdotes in his "comedias novelescas y costumbristas."
(Ph. D. thesis, University of Toronto, 1961).

Holland Peterson. "Amphitrión" and "Los menemnos": an edition of the first two plays of Juan Timoneda's "Las tres comedias," with an introduction on Plautine influence. (Ph. D. thesis, University of Toronto, 1961).

Warren T. McCready. La heráldica en las obras de Lope de Vega y sus contemporáneos. Toronto, Privately printed, 1962. (Ph. D. thesis, University of Chicago, 1961).

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